

A first attempt to describe this album.

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**P** or  $\pi$  is a peculiar number. 1706 mentioned in the book *Synopsis palmariorum matheseos* first, it has become an important part of modern mathematics as well as the focus of a lot of frustration; is there anyone who does not remember the various ways in which this odd constant can be used in various types of calculations? And do not forget its irrational character, which results in an infinite amount of decimal places. Since 2002 a band from Azerbaijan has used this number as a title and from the perspective of someone from the West, two obscure facets have been combined here. It is rather rare to find music from this Asian country anywhere in a Western country, even in times of the internet. Together with the name 3,14... it might create some kind of curiosity on the side of the listener and encourage this person to give this band a try. Is it worth the effort?

First of all, this is a bastard of an album. Over ninety minutes in length and with tracks that break the sixteen minutes barrier, it should be obvious that a lot is offered here; no, this is no bed-room retardation on this album, which is so common in the (depressive) black metal scene these days; luckily there is no spill over from there to other genres. With this kept in the back of the head, the statement that the music is by no means easy consumable should give hints on the quality of the song-writing as well as the concept behind this record. Complex arrangements with long passages, some amount of repetition, different styles and atmospheres and such make up the oeuvre of 3,14... on **Neizbejnost**. The music is metal, but the actual style ranges from doom-influenced over death metal to acoustic, neo-classic and noise elements. Moreover, there seems to be a trend in the heaviness of the album: while the first CD offers a great variety of elements of the two aforementioned facets, the second one is much calmer and comes with considerably less guitars. Therefore it is necessary to emphasize the progression into less metal-influenced areas the longer the album takes. They are still there, but the focus has shifted a bit and the band wanted to create much more atmospheric instead of heavy music.

It is not easy to pin-point the performance of the band to a specific characteristic or approach, as each of the compositions is different and comes with a new set of the ideas. Some examples: at times there is merely a clean voice; there is a clean one and growls following after each other; then there is also some sort of play with these two, in the sense of an question <-> answer play. The same can be said of the arrangements of the metal as well as the non-metal parts. Each of the compositions is unique in its respect and provides the listener with a lot of combinations which are all well crafted and arranged. Especially the production of the music enables 3,14... to get the message across and grab the attention of the listener. To be frank, it is really good and it is a pleasure to listen to the melodies; how they unfold their potential and atmosphere. Also the balancing was generally well done and it would be absurd to start nit-picking about this and that ... the Azerbaijani band crafted a really nice piece of art here and I am again amazed – like I was when writing on the Nepalese band **Antim Graham** – what bands from small scene and countries can actually achieve.

What an ample decision of a band name.  $\pi$ , the obscure and irrational number, this endless stream of digits, how well it equips the band with basically unlimited possibilities. Remember

what a band name might refer to: Metallica ... in their early days certainly; Sepultura ... give me a break; Destruction ... a kebab machine maybe; Emperor ... megalomania, well at least it sounds cool.  $\Pi$  on the other hand provides the band with wide range of ideas, because the number itself is irrational and therefore not periodic. So, the performance of the band can be seen as an attempt to reflect the outré kind of the number through their music, an endless meandering through different styles and spheres, an endless variation and recombination of ideas, a hopeless attempt to express the inexpressible nature of  $\pi$ . Such can also be found on the band's debut album **Neizbejnost**. The listener takes trips to a wide arrange of moods and atmospheres, different styles and concepts, from doom over death to ambient and noise. Like the number's decimal places cannot be predicted a priori, in the sense of guessing them, also **3,14...**'s performance confronts the listener with a new set of features and elements in each composition. And this is the way this album should be seen: complex, loaded with nice ideas and a fascinating trip. It weighs heavy on the mind, like the endless row of decimal places of  $\pi$ .

Really recommended ...

PS: as I am unable to speak Russian, I have no freaking idea what the band actually sing about... so, someone familiar with that tongue might have a different opinion on this piece of art.

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